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THE BEQUEST OF
EVERT JANSEN WENDELL
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The Catch of the Season.

Book by
SEYMOUR HICKS
and
COSMO HAMILTON.

MUSIC BY
HERBERT E. HAINES
and
EVELYN BAKER.

LYRICS BY
CHAS H. TAYLOR.

W. George.

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FRANCIS, DAY & HUNTER.

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The
Catch of the Season
A MUSICAL COMEDY
BOOK BY
Seymour Hicks
AND Cosmo Hamilton.
Lyrics by Chas. H. Taylor.
Music by
HERBERT E. HAINES
(AND)
EVELYN BAKER.
Vocal Score 5/- net. Piano Score 3/- net.
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FROM
THE BEQUEST OF
EVERT JANSEN WENDEL
1918

Produced by Messrs. A. & S. Gatti and Charles Frohman at the Vaudeville Theatre, September 9th, 1904.

THE CATCH OF THE SEASON.

By SEYMOUR HICKS and COSMO HAMILTON.

Music by HERBERT E. HAINES and EVELYN BAKER.

Lyrics by CHAS. H. TAYLOR.

Characters.

| | | | | | | | | |
|--|-----|------------------------|-----|-----|-----|-----|-----|------------------------|
| The Duke of St. Jermyns | ... | ... | ... | ... | ... | ... | ... | MR. SEYMOUR HICKS. |
| Lord Dundreary | ... | ... | ... | ... | ... | ... | ... | MR. SAM SOTHERN. |
| Higham Montague | ... | ... | ... | ... | ... | ... | ... | MR. STANLEY BRETT. |
| Lord Yatton | ... | ... | ... | ... | ... | ... | ... | MR. CECIL KINNAIRD. |
| Sir John Crystal | ... | ... | ... | ... | ... | ... | ... | MR. CHARLES DALY. |
| Mr. William Gibson | ... | ... | ... | ... | ... | ... | ... | MR. CROMPTON COUTTS. |
| Captain Rushpool | ... | ... | ... | ... | ... | ... | ... | MR. MERVYN DENE. |
| Mr. Frank Wilson (<i>of The Earl and the Girl Company</i>) | ... | ... | ... | ... | ... | ... | ... | MR. FRANK WILSON. |
| Almeric Montpelier | ... | ... | ... | ... | ... | ... | ... | MR. P. DESBOROUGH. |
| Bucket (<i>a Page</i>) | ... | ... | ... | ... | ... | ... | ... | MASTER A. VALCHERA. |
| The Duchess of St. Jermyns (<i>St. Jermyns' Mother</i>) | ... | ... | ... | ... | ... | ... | ... | MISS RUBY RAY. |
| Lady Crystal | ... | ... | ... | ... | ... | ... | ... | MISS MOLLIE LOWELL. |
| The Hon. Sophia Bedford | } | <i>(her Daughters)</i> | | { | ... | ... | ... | MISS ETHEL MATTHEWS. |
| The Hon. Honoria Bedford | | | | | | | | MISS HILDA JACOBSEN. |
| Sylvia Gibson | ... | ... | ... | ... | ... | ... | ... | MISS CAMILLE CLIFFORD. |
| Princess Schowenhohe-Hohenschowen | ... | ... | ... | ... | ... | ... | ... | MISS LILY MAYNIER. |
| Miss Enid Gibson | ... | ... | ... | ... | ... | ... | ... | MISS KATE VESEY. |
| Miss Caw | ... | ... | ... | ... | ... | ... | ... | MISS BARBARA DEANE. |
| Clotilde | ... | ... | ... | ... | ... | ... | ... | MISS HELENE BLANCHE. |
| Lady Caterham | ... | ... | ... | ... | ... | ... | ... | MISS ROSINA FILIPPI. |
| Angela (<i>her Step-daughter</i>) | ... | ... | ... | ... | ... | ... | ... | MISS ZENA DARE. |

The Gibson Girls.—MISSSES HILDA JEFFREYS, LILY MILLS, G. KARRI, ELSIE KAY, KATHLEEN DAWN, MARIE ASHTON, MARION CECIL, IRENE ALLEN, BARBARA ROBERTS.

Guests.—MISSSES LILY EYTON, EDITH LEE, MUNRO ROSS, IDA MANN, STELLA DE MARNEY, CLARA WEBBER, LILY MAYNIER, MAIE ASH, EVA CARRINGTON, JENNIE BATEMAN, ELSIE MELVILLE, GENE HAYWARD. MESSRS. JEFFERSON, WILLIAMS, HENRY, WESCOMBE-PENNEY, DREWITT, EVANS, RALPH.

Bridesmaids.—MISSSES WINNIE HALL, WINNIE GEOGHEGAN, ALICE DUBARRY, CHRISSIE STEPHENS.

| | | | | | | | |
|---------|---------|-----|-----|-----|-----|-----|--|
| ACT I. | ... | ... | ... | ... | ... | ... | Lady Crystal's House, Mayfair. |
| ACT II. | SCENE 1 | ... | ... | ... | ... | ... | Ballroom at the Duchess of St. Jermyns'. |
| | SCENE 2 | ... | ... | ... | ... | ... | Angela's Wedding. |

THE CATCH OF THE SEASON.

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The Catch of the Season.

A Musical Comedy.

Book by
SEYMOUR HICKS & COSMO HAMILTON.

Lyrics by
CHAS. H. TAYLOR.

No 1.

OPENING CHORUS.

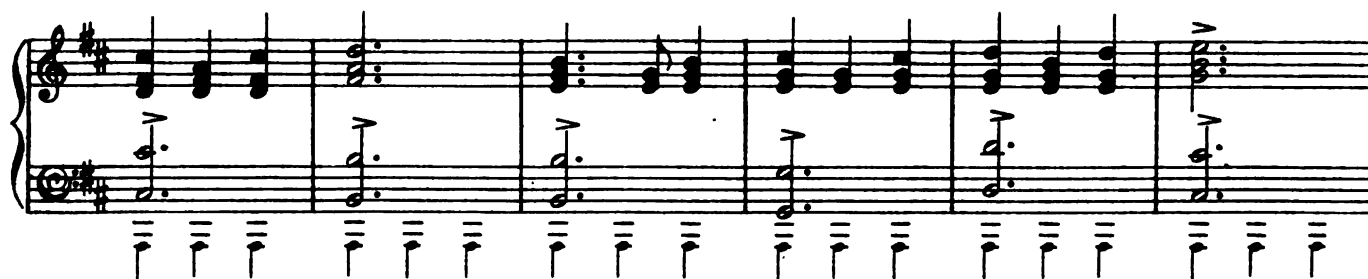
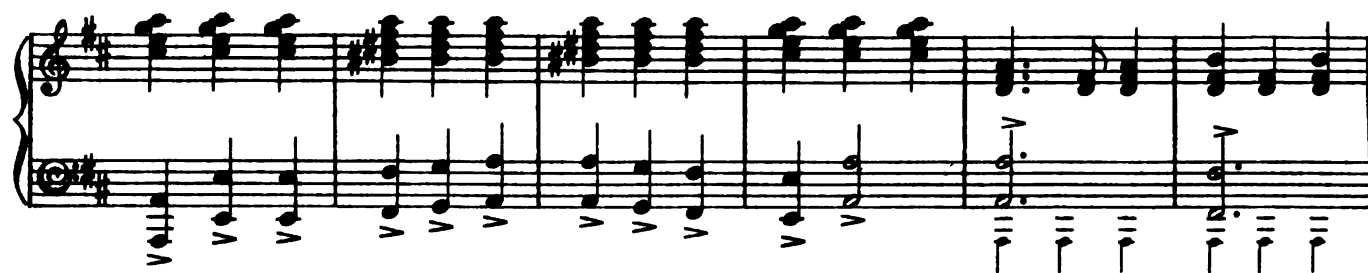
Music by
HERBERT E. HAINES.

Tempo di Valse. Con spirito.

Piano. *ff*

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The final system includes a vocal melody line and piano accompaniment. The vocal line is written in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are: "Tea and tit - tle - tat - tle To the pleas - ant rat - tle Of the". The system concludes with a double bar line.

cup and the spoon; And the frou - frou Of chat - ter through A

cup and the spoon; And the frou - frou Of chat - ter through A

smart af - ter - noon. Tea and tit - tle - tat - tle To the

smart af - ter - noon. Tea and tit - tle - tat - tle To the

pleas - ant rat - tle Of the cup and the spoon. 'Tis the

pleas - ant rat - tle Of the cup and the spoon.

present way, And a pleasant way, Of passing the time Ah!

Ah! 'Tis the present way, And a pleasant way, Of

'Twixt the af-ter-noon's drive And the din-ner-bell's chime, 'Twixt the

passing the time 'Twixt the af-ter-noon's drive And the din-ner-bell's chime, 'Twixt the

af-ternoon's drive And the din-ner-bell's chime, The din-ner-bell's chime.

af-ternoon's drive And the din-ner-bell's chime,— The din-ner-bell's chime.

Fin.

Be it

mf *ff* *mf*

cake or scan-dal That we light.ly han.dle, We re - duce it to crumbs, _____

Like

Jack-y Horners, In our co - sy corners, We are search.ing for plums. _____

Be it

cake or scandal That we light.ly handle, We re - duce it to crumbs,

Like

Tea and

Jack-y Hor-ners, In our co - sy cor-ners, We are search-ing for plums. Tea and

tit - tle - tat - tle To the plea - sant rat - tle Of the cup and the spoon; And the

tit - tle - tat - tle To the plea - sant rat - tle Of the cup and the spoon; And the

frou frou Of chat - ter through A smart af - ter - noon. Tea and

frou frou Of chat - ter through A smart af - ter - noon. Tea and

tit - tle - tat - tle To the plea - sant rat - tle Of the cup and the spoon; 'Tis the

tit - tle - tat - tle To the plea - sant rat - tle Of the cup and the spoon;

pres-ent way, And a plea-sant way, Of pass-ing the time

Ah ————— 'Tis the

Ah ————— 'Twixt the af-ternoon's

pres-ent way, And a pleas-ant way, Of pass-ing the time 'Twixt the af-ternoon's

drive And the din-ner-bell's chime. 'Twixt the af-ternoon's drive And the

drive And the din-ner-bell's chime. 'Twixt the af-ternoon's drive And the

din - ner - bell's chime The din - ner - bell's chime.

din - ner - bell's chime The din - ner - bell's chime.

Ped.

Moderato scherzando. **FOOTMEN.**

Lord Charles Yat - ton.

mf

LADY CRYSTAL.

Ah! Ah! how - de - do? De - light - ed to see you!

pp

YATTON.

Thanks aw.f'l - ly! You're lookin' charm.in'

A GIRL.

Town's ve-ry full.

We thought it dull.

OMNES.

Oh, most a -

Oh, most a -

- larm - in'

FOOTMEN.

- larm - in'

The Hon - our - a - ble Al - mer.ic Mont - pe - li - er.

LADY CRYSTAL.

So kind of you to come! Some tea?

MONTPELIER.

Thanks, no— had some at La - dy Croo - die!

YATTON.

MONTPELIER.

Seen Yar - borough to - day? Yaas, a while a - go, at

FOOTMEN.

Boo - die's. La - dy Dork - ing and the

Hon-our-a-ble Ermytrude and Ann Dork-ing.

ff

MONTPELIER. HONORIA.

Old hen and brood! O don't be rude!

pp

LADY CRYSTAL. LADY DORKING. LADY CRYSTAL.

How have you come? E-lec-tric brougham. Ah! the new one! Ev'ry-one ad-mires it.

OMNES.

HONORIA.

Oh, so much! She on-ly hires it.

Oh, so much!

ff *pp*

LADY CRYSTAL.

LADY DORKING.

Ac-cept my box for Sa-tur-day then. How sweet to lend it us a-gain!

OMNES.

MONPELIER.

Ma - ny thanks! you real-ly can't im-a-gine— Oh, so kind! For e-ver cad-gin!

Oh, so kind!

ff *pp*

FOOTMEN.

Mis - ter High - am Monta-gue.

LADY CRYSTAL.

Charm'd, I'm

MONTAGUE.

sure! The pleasure's mine.

YATTON.

MONTAGUE.

YATTON.

Ah, Monty! saw a friend of yours to-day. Oh, whom? Eisenstein.

Tempo di Valse. *Con Spirito.*

MONTAGUE— Y-yaas—he's in the Irish Guards. Tea and

Tea and

tit - tle - tat - tle To the pleasant rat - tle Of the cup and the spoon; And the

tit - tle - tat - tle To the pleasant rat - tle Of the cup and the spoon; And the

frou - frou Of chat - ter through A smart af - ter - noon. Tea and

frou - frou Of chat - ter through A smart af - ter - noon. Tea and

tit - tle - tat - tle To the pleasant rat - tle Of the cup and the spoon; 'Tis the

tit - tle - tat - tle To the pleasant rat - tle Of the cup and the spoon;

present way, And a pleasant way, Of pass - ing the time

'Tis the

Ah ————— 'Twixt the

present way, And a pleasant way, Of pass - ing the time 'Twixt the

af - ternoon's drive And the din - ner-bell's chime. 'Twixt the af - ternoon's drive And the

af - ternoon's drive And the din - ner-bell's chime. 'Twixt the af - ternoon's drive And the

din - ner-bell's chime 'Twixt the af - ternoon's drive And the din - ner-bell's

din - ner-bell's chime 'Twixt the af - ternoon's drive And the din - ner-bell's

chime 'Twixt the af - ternoon's drive And the din - ner-bell's chime At a

chime 'Twixt the af - ternoon's drive And the din - ner-bell's chime At a

The musical score is arranged in two systems. The first system contains the vocal melody and a piano accompaniment. The vocal part is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "smart", "Af - - - ter", and "noon.". The piano part is written in a bass clef with the same key signature and time signature. The second system continues the piano accompaniment, featuring various chordal textures and melodic lines. The score concludes with a final cadence in the piano part.

smart Af - - - ter noon.

smart Af - - - ter noon.

Nº 2.

ENTRANCE OF GIBSON GIRLS.

Music by
EVELYN BAKER.

Andante.

Piano.

We've be_come the great at_trac-tion of the

sea - son- You ask the rea - son? We'll tell you why. We dis -

- covered, when a pub-lic place we en-tered, On us was cen-tred The pub-lic

eye. So, see-ing we were prov-ing a sen-sa-tion, We

thought we might be-come a big-ger one By walk-ing sin-gle-file, In the

Da-na Gib-son style, So we tried it, and the trick was done.

We re-a-lise the pic-tures— Tall and di-vine-ly

fair; By so-ci-e-ty in-vi-ted

We go ev-'ry-where. We've co-pied ev-'ry

de-tail— Dress, state-ly walk, and curls,

And ev'ry-bo-dy calls us "Da - na Gib-son girls."

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line is on a single staff, and the piano accompaniment is on two staves (treble and bass clef). The score consists of five systems. The first system includes the lyrics "And ev'ry-bo-dy calls us" and "Da - na Gib-son girls." The piano accompaniment features a steady bass line and a more active treble line with triplets and slurs. The melody in the vocal line is simple and catchy, with triplets and slurs indicating a specific rhythmic pattern.

Nº 3.

SONG. (Mr. Gibson.)

"MY LITTLE GIRLS."

Music by
HERBERT E. HAINES.

Allegro moderato.

Piano.

The piano introduction consists of two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is marked with a forte 'f' dynamic. The bass clef accompaniment is marked with a piano 'p' dynamic. The second system continues the piano accompaniment with a mezzo-piano 'mp' dynamic marking.

The first system of the vocal melody is written on a treble clef staff. Below the staff are three verses of lyrics. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are:

1. I start - ed out to make a name In an un - der - paid pro -
 2. But they were smart girls, ev - 'ry one, For while they yet had
 3. They blend the la - test Pa - quin style With that of a Gre - cian

The second system of the vocal melody continues the song. The lyrics are:

- fes - sion, But I mar - ried and ten daugh - ters came In
 bibs on, They came a - cross some pic - tures done By
 sta - tue, They send an au - to - ma - tic smile More

hor - ri - bly quick suc - ces - sion. I near - ly gave way
 Mis - ter Da - na Gib - son. They set them - selves in
 through you, per - haps, than at you. While un - di - vi - ded

to des - pair, For they seemed to come by ma - gic, And pro -
 sin - gle file, And af - ter one re - hear - sal, Ac -
 they re - main Their fame will go on spreading, Un -

- vid - ing things to eat and wear Made the sit - u - a - tion
 - quired the fa - mous Gib - son style, Its move - ments u - ni -
 - til the a - pex they at - tain With a Da - na Gib - son

CHORUS. MR. GIBSON.

tra - gic. tra - gic. For
 - ver - sal. - ver - sal. So
 wed - ding. wed - ding. Oh,

my lit - tle girls grew great big girls At a rate that was sim - ply
my lit - tle girls grew Gib - son girls, And ar - rived at their am -
my lit - tle girls are Gib - son girls, And their strength is com - bi -

shock - ing; They were all a - like - one end was curls, And the
- bi - tion; And I soon got offers from dukes and earls To
- na - tion, For they know that a well - matched string of pearls In -

o - ther end all - black stock - ing.
buy up the whole e - di - tion.
- crea - ses its val - u - a - tion.

CHORUS.

SOP. & ALTO. *ff*
For
So
Oh,
my lit - tle girls grew
my lit - tle girls grew
my lit - tle girls are

TENOR & BASS. *ff*

great big girls At a rate that was sim - ply shock - ing; They were
 Gib - son girls, And ar rived at their am - bi - tion; And I
 Gib - son girls, And their strength is com - bi - na - tion, They

all a - like - one end was curls, And the o - ther end all black stock - ing.
 soon got of - fers from dukes and earls To buy up the whole e - di - tion.
 know that a well - matched string of pearls In - - crea - ses its val - u -

1 & 2. D.C. %
 D.C. %

1 & 2. D.C. %

3. *rit.*
- a - tion, They know that a well - matched string of pearls In -
rit.
rit.
rall.

- crea - ses its val - u - a - - - - - tion.
Presto.
fff

Nº 4.

SONG. (Honorina Bedford.)

"CIGARETTE."

Music by
HERBERT E. HAINES.

Valse, Andante con espressione.

Piano.

The piano introduction is in 3/4 time, marked 'Valse, Andante con espressione'. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains chords and single notes, while the second staff features a flowing melody with slurs. Dynamics include *p* (piano), *rit.* (ritardando), and *a tempo*.

The second system of the piano introduction continues the melody and accompaniment. It includes the marking *rit. e dim.* (ritardando e diminuendo).

The third system of the piano introduction concludes the instrumental section with a *rit.* (ritardando) marking.

♩ Tempo di Valse.

The vocal melody is written on a single staff with a treble clef and a key signature of one flat. It includes two verses of lyrics. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one flat. The tempo is marked 'Tempo di Valse'.

1. Come from the box where your form lies hid— Ma - gic - al
2. Fie! ci - gar - ette, you have been, I deem, End and be -

box with its dain - ty lid— White ci - gar - ette of the
- gin - ning of ma - ny a dream; Ma - - ny a time has your

gold - - en tip, Bring me some dreams as you lie on my
veil of blue Soft - ened bright eyes look - ing wist - ful - ly

lip.
through.

What do I see through the curl - ing reek As it climbs to the
Tak - ing a light from your glow - ing end, Ah! for the

ceil - ing the sun - beams fret? What if the fa - ces you shape could
lips that have all but met: Some-times-per - haps-could you tell, my

speak? It's a good thing they can't, ci - gar - ettel. friend- It's a good thing you can't, ci gar - ettel. Ci - gar -

Andante con espressione.

- ette- for - get; Ci-gar - ette- and yet You are sweet while you last, But like

rit. *a tempo*
love that is past, When you're out al - to - ge - ther how bit - ter you get, And you

drop from my fin-gers a burnt _____ ci - gar - ette.

SOPRANOS & CONTRALTOS.

TENORS.

BASSES.

For - get;

Ci - gar - ette— Ci - gar -

CHORUS.

SOPRANOS.

Love that is past, When you're

CONTRALTOS.

And yet you are sweet while you last, But like love,

TENORS.

BASSES.

- ette.

1st Verse.

out, From my fin-gers a

From my fin-gers a

Out al-to-ge-ther how bit-ter you get, From my fin-gers a

And you drop from my fin-gers a

rit.

burnt. ci-gar-ette.

burnt. ci-gar-ette.

burnt. ci-gar-ette.

burnt. ci-gar-ette.

rit.

2nd Verse.
HONORIA.

And you drop from my fin-gers a burnt ci-gar-ette, Ci-gar-ette.

Drop, drop, drop, drop, Drop from my fin-gers a

Drop, drop, drop, drop, Drop from my fin-gers a

get. Drop, drop, drop, drop, Drop from my fin-gers a

Drop, drop, drop, drop, Drop from my fin-gers a

burnt ci-gar-ette.

burnt ci-gar-ette.

burnt ci-gar-ette.

burnt ci-gar-ette.

dim. - - - - *pp*

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score includes a 2nd Verse for 'HONORIA.' The lyrics are: 'And you drop from my fin-gers a burnt ci-gar-ette, Ci-gar-ette.' The vocal parts have long, flowing lines with many ties. The piano accompaniment features chords and moving lines. The score ends with a piano (pp) dynamic marking and a 'dim.' (diminuendo) instruction.

No 5.

SONG. (Miss Snyder Caw.)

"MY SINGING BIRD."

Music by
EVELYN BAKER.

Andante.

1. There's an

Piano.

mf

i - vy - cov - er'd cot - tage In a lit - tle lea - fy lane, And in
standing at her win - dow On a bright and shin - y day With a
told her that I love her, And her love she has con - fessed, And I

sum - mer time it's like a bower of ro - ses; And the
red, red rose her sim - ple frock a - dorn - ing; And she
pass her win - dow ev - 'ry morn - ing ear - ly; And I'm

jes - sa - mine grows all a - round The lit - tle win - dow -
 croon'd a song so sweet - ly That she stole my heart a -
 hop - ing soon to find a spot To build a lit - tle

pane, Where the girl I call my sing - ing bird re pos - -
 way, And she's kept it ev - er since that sun - ny morn - -
 nest For my sing - ing bird, my hap - py lit - tle gir - -

- es. My lit - tle girl! My lit - tle girl!
 ing. My lit - tle girl! My lit - tle girl! She's
 lie. My lit - tle girl! My lit - tle girl!

just a ti - ny sing - ing bird, And then she's all my

own, My on - ly own, Her voice a - lone Sets

all the world a - tune. My lit - tle girl who

clings to me, What hap - pi - ness she brings to me! I

call her when she sings to me, My singing bird of June.

CHORUS.

She's just a ti - ny singing bird, And then she's all my own, My on - ly

own, Her voice a - lone Sets all the world a - tune. My

lit - tle girl who clings to me, What hap - pi - ness she brings to me! I

call her when she sings to me, My singing bird of June.

*Go to Dance
after 3rd Verse.*

1st & 2nd Verses.

2. She was
3. I have

D. C.

DANCE.

A musical score for a dance piece, page 38. The score is written for piano (mf) and consists of six systems of music. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system begins with a treble staff containing a half note chord (F#4, A4) and a bass staff with a half note chord (F#2, A2). The second system continues with similar chords and moving lines. The third system introduces more complex rhythmic patterns with eighth notes. The fourth system features a mix of eighth and sixteenth notes. The fifth system continues with a steady eighth-note pattern in the bass. The sixth system concludes with a final cadence, marked by a double bar line and a repeat sign.

No 6.

SONG. (Wilson.)

"THE GONDOLIER."

Words by
HARRY H. WILLIAMS.

Music by
W. C. POWELL.

Moderato.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderato'. The piano part is in G major and features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal melody enters in the third measure of the piano introduction. The lyrics are: '1. There was 2. Now, he once a no-ble lov-er who would hov-er 'neath the cov-er of a bow-er, said, with much en-dea-vour, 'Mai-den cle-ver, will you ev-er be my wife?'. The piano accompaniment continues with a staccato bass line. The score is marked with dynamics such as *mf*, *ff*, and *p*.

1. There was
2. Now, he

once a no-ble lov-er who would hov-er 'neath the cov-er of a bow-er,
said, with much en-dea-vour, 'Mai-den cle-ver, will you ev-er be my wife?

stacc.

As each night he went to call up - on his love, His sweet I -
I will love you as no oth - er lov - er would, For you I'd

- tal - ian tur - tle dove, He'd sing a wit - ty lit - tle dit - ty to his
do all that I could," At first she tar - ried, but they mar - ried, she'll be

pret - ty lit - tle la - dy for an hour, Then from her
car - ried down the hap - py stream of life. Now they go

bow - er she would shower him a flow - er, While he sang his se - re - nade so quaint -
ri - ding and a - gliding while he's guid - ing, You can hear him sing to her once more, -

CHORUS. 1st time *p* 2nd *f*

"My sweet — Ve — ne — tian daugh — ter, Queen of — the streets of wa — ter,

By stars that shine a — bove you, I swear that I will love you!

If you — will go a — boat — ing, Through life — we'll go a — float — ing,

And I — will be your Gon — do — lier?" — lier?"

Fine.

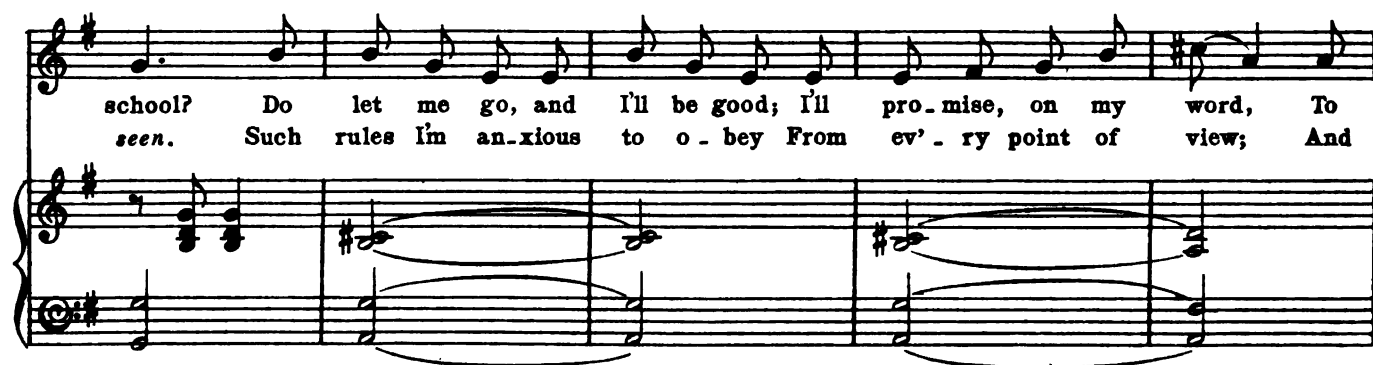
SONG. (Angela)

"I'LL BE A GOOD LITTLE GIRL"

Music by
HERBERT E. HAINES.

Allegro.

Piano.



bear in mind that child-ren should Be seen, and nev-er heard.
so should you be— say, O say, You'll take me with you, do!

REFRAIN.

I'll

f accel. *rit.*

Moderato.

be a good lit-tle girl, I will! In-deed I will! I'll sit like

this, A de-mure lit-tle Miss, In a cor-ner, snug and still. And if a

gen - tle - man speaks to me, I'll put him quite at ease; I'll

say, "I've been Brought here to be seen, And not to be talk'd to,

tempo primo.

please?

1. 2.

2. Let's

rall. *D.C.*

No 8.

SONG. Bucket.

"IF I WERE KING OF BABYLON!"

Music by
EVELYN BAKER.

Moderato.

Bucket.

Piano.

If I were King of Ba - by - lon, And

you would share my — crown, For your sweet sake I'd

bold - ly take My jew - elled skep - tre — down; And

on it take— my— roy - al oath Your hon - our to— pro -

- tect— Dyoo ay mong droy! or Hon - ni swoy, Or

words to that ef - fect. Dyoo ay mong droy! or

Hon - ni swoy, Or words to— that — ef - fect. Ow

col voce *rull.*

An - ge - lar! Miss An - ge - lar! Our 'earts should beat as

one, If you were but my bride, and I Were

rall.

King of Ba - by - lon.

CHORUS.

Ow An - ge - lar! Miss An - ge - lar! Our

rall. *a tempo p*

Ow An - ge - lar! Miss An - ge - lar! Our

'earts should beat as one, If you were but my

'earts should beat as one, If you were but my

rall.

bride, and I Were King of Ba - by - lon.

bride, and I Were King of Ba - by - lon.

rall. *mf*

rall.

I'd

'ave a Crys - tal Pal - lie made Be .

p

- side the sound - in' sea, 'Mid

love - ly scenes, where slot - ma - chines And

hev - - 'ry - think - was - free. And

to that glis - tenin' pal - lis we Would

wend our roy - al way, And life should be for

you and me One long Bank 'Ol - - ler

day. And life should be for you and me One

long one long ————— one long ————— one long — Bank'Ol — ler —

p

— day. Ow An — ge — lar! Miss An — ge — lar! Our

rall. *a tempo*

'earts should beat as one, In

mar — ble — 'alls, if on — ly — I Were King of Ba — by —

rall.

p

lon. Ow An - ge - lar! Miss An - ge - lar! Our

p

Ow An - ge - lar! Miss An - ge - lar! Our

a tempo

'earts should beat as one, In mar - ble 'alls, if

'earts should beat as one, In mar - ble 'alls, if

on - ly I Were King of Ba - by - lon.

cu - ly I Were King of Ba - by - lon.

Nº 9.

SONG. (Angela)

"CAN'T YOU SPEAK?"

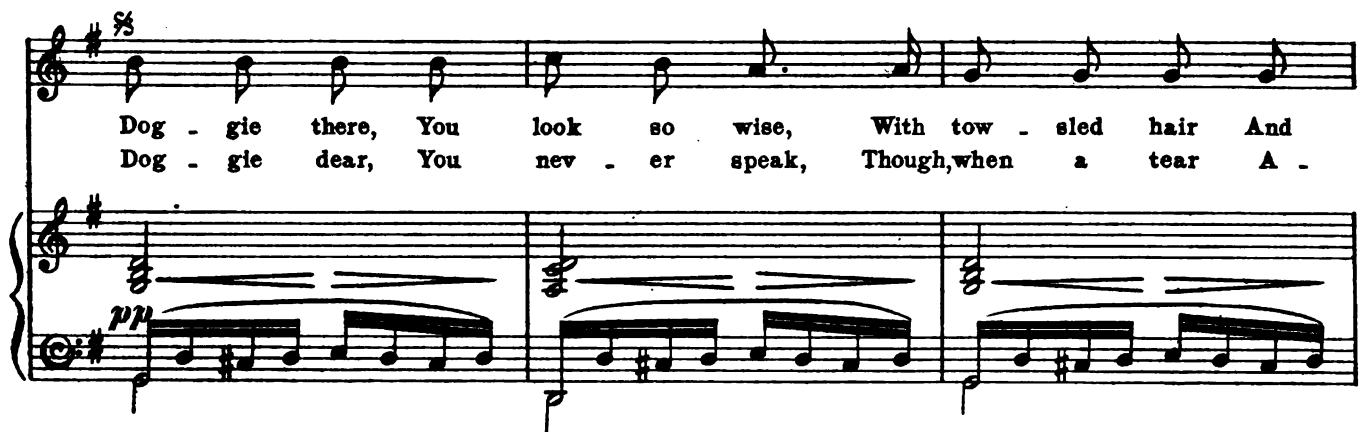
Music by
HERBERT E. HAINES.

Andante con espressione.

Piano. *pp*

Allegretto.

mf


 Dog - gie there, You look so wise, With tow - sled hair And
 Dog - gie dear, You nev - er speak, Though, when a tear A -


 big brown eyes. They shine so clear - ly.
 - down my cheek Your nose falls splash on,


 When - e'er I call, You run to me, And
 With - in your eyes I see, so plain, A


 you are all A friend can be - Or ve - ry
 look that tries With might and main To show com -

near - ly. If I am sad, And ra - ther
- pas - sion. And when I'm glad, Your bark grows

slower

lone - ly, I am so glad To see you— on - ly, If—
mel - low, And you're a mad And fool - ish fel - low. Ah!

if, as well As id - ly blink - ing, You could but tell Me all you're
few can say Their love more plain - ly, Than you to - day, In your un -

think - ing, Oh, I should love that dear - ly.
- gain - ly And faith - ful dog - like fash - ion.
gua..... loco.

Allegretto.

Can't you
Can't you

rit.

speak? Can't you speak? You
speak? Can't you speak? You

look as if you un - der - stood. O
look as if you un - der - stood. Old

speak to me, I think, may - be - I'm
boy, I know you love me so, I'm

sure that you could if you would. _____ Can't you
 sure that you would if you could. _____ Can't you

would.

D.C.

Last time
 could. _____ *Amoroso cantabile.*

decresc. rall. pp

Nº 10.

FINALE ACT I.

Music by
HERBERT E. HAINES.

Entrance of ASSISTANTS.
Allegretto.

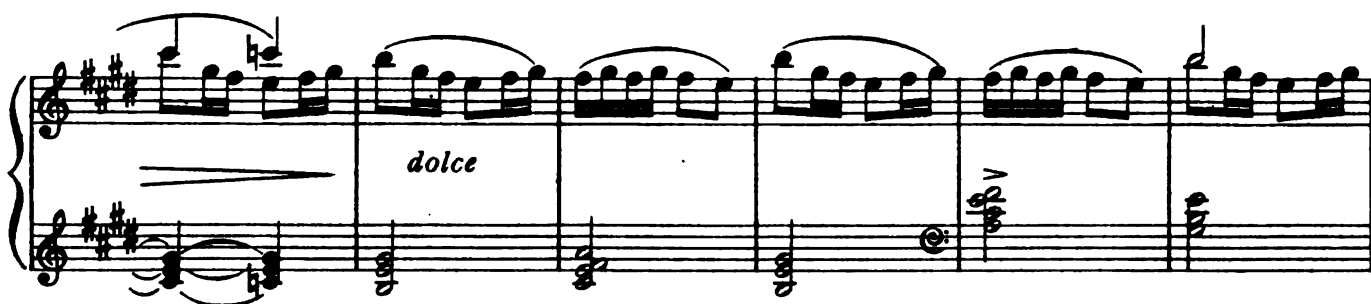
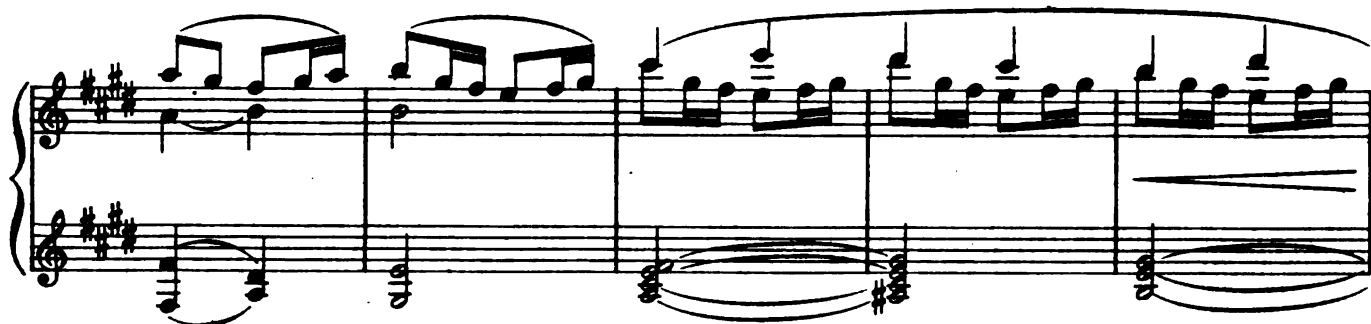
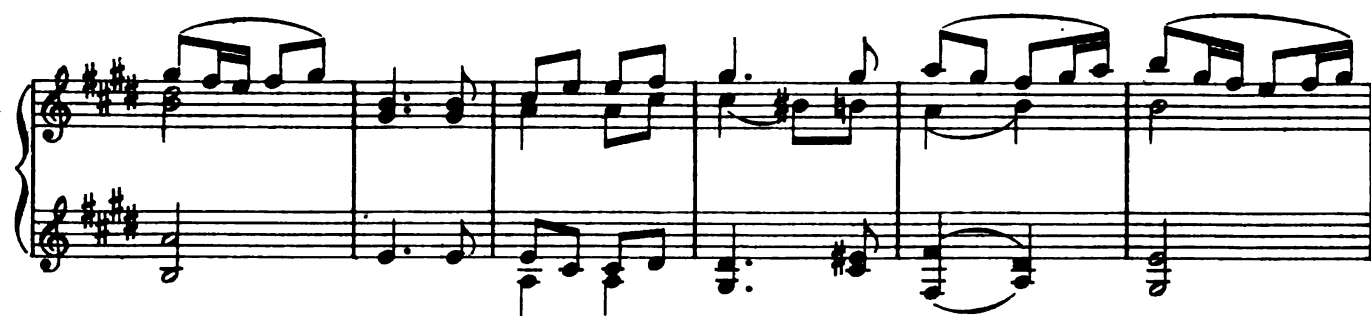
Piano.

mf

scherzando

LADY CATERHAM. (*Spoken through.*)

pp



scherzando

cue. from fairyland? Oui, madam.
Allegretto moderato.

CLOTILDE.

Fai - ry at - ten - dants! O le jo - li rô - le!

Que nous al - lons jou - er! _____

Quelle fan - tai - sie! _____

Que ça se-ra drô-le, U-ne fé-e-ri-e de la Rue d'la Paix!

ASSISTANTS. Ah! CLOTILDE. Quelle fan-tai-sie!

Que ça se-ra drô-le, U-ne fé-e-ri-e de la Rue d'la Paix!

Allegretto commodo. ASSISTANTS. Be -

- hold your slip-pers, Mad moi-selle, A dain - ty pair, Brought straight from Pa-ris for the Belle Of

ANGELA. (*Spoken.*)

Coun - ty Clare. How sweet! I sha'n't know whether I'm standing on my head or

pp

LADY CATERHAM. (*Spoken.*)

my heels. No need to stand on your head, dear, they'll see them.

ASSISTANTS.

I bring you, Mad'moi-selle, your fan, And you will find No

ANGELA. (*Spoken.*)

pret-tier toy by mor-tal man Was e'er de - signed. Whatever shall I do with such

LADY CATERHAM. (*Spoken.*)

a lovely, lovely fan? Hide your identity, darling.

ASSISTANTS.

A hand - ker - chief of Brus - sels lace, Ex -

treme - ly rare. A fai - ry gift in - deed to grace Your fin - gers fair.

ANGELA. (*Spoken.*) How exquisite! Why, Auntie, I can see through it!
 LADY CATERHAM. I hope you'll see as well through the young men
 who'll come flattering you.

ASSISTANTS.

Delicatamenta
 8.....

pp

gift of pearls to you we bring, As bright as morn; So per - fect, Ve - nus such a

8..... *loco*

ANGELA. Oh, Auntie, are they really real? I've never seen any-
 - thing so perfectly sweet.

string Might well have worn.

LADY CATERHAM. Except yourself, dearie.

ASSISTANTS.

A

gar - land here, of sim - ple style And taste com - bined; With

sham-rock from the Em - 'rald Isle All in - ter - twined.

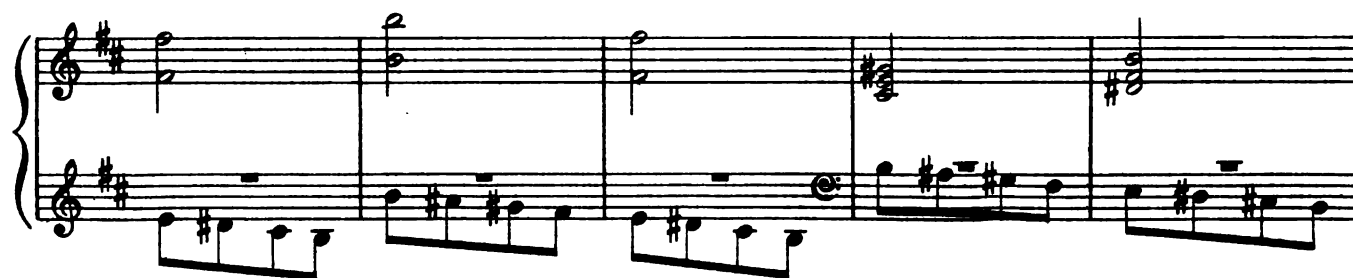
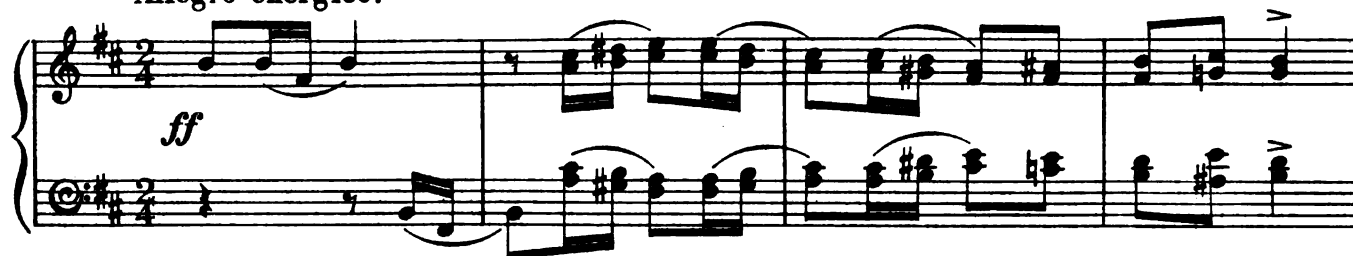
ANGELA. How heavenly!

Slowly.

And shamrock too! You are clever!

LADY CATERHAM. We'll have to bamboozle them somehow. Now go and get dressed like a good girl. Mademoiselle!

CLOTILDE. Allons! Allons! Dépêchez vous! 'Urry up!
Allegro energico.



Flutes & Clarinet.





cue. Oh, there's a darling!

appassionata

smorzando

Allegro con spirito.

ANGELA.



am the most a - mazed of girls: These fair - y gifts of dress - es, pearls, I

p stacc.

Valse maestoso. *Martellato*.

Valse maestoso. *Martellato*.

OMNES.— To the Ball! To the Ball!

rit. Go, Cin - der - el - la, May fai - ry hands guide you! Good for - tune be -

rit. Go, Cin - der - el - la, May fai - ry hands guide you! Good for - tune be -

a tempo

rall. - tide you to - night

rall. - tide you to - night

Fai - ries will ev - er be

Fai - ries will ev - er be

rall.

rit.

Walk - ing be - side you To share in your new de - light.

Walk - ing be - side you To share in your new de - light.

a tempo

Presto.

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of A major (three sharps). The lyrics "Walk - ing be - side you To share in your new de - light." are written below both staves. The piano part begins with a tempo marking "a tempo" and a dynamic marking "f". The system concludes with a tempo change to "Presto." indicated by a bracket above the piano staff.

This system continues the piano accompaniment from the first system. It consists of two staves in A major. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes.

This system continues the piano accompaniment. The right hand has a melodic line with a slur and a tie. The left hand continues with a harmonic accompaniment, including a triplet of eighth notes in the final measure.

This system concludes the piano accompaniment. It features two staves in A major. The right hand has a melodic line with a slur and a tie. The left hand continues with a harmonic accompaniment, including a triplet of eighth notes in the final measure.

No 11.

OPENING CHORUS ACT II.

"THE CATCH OF THE SEASON."

Music by
HERBERT E. HAINES and EVELYN BAKER.

Tempo di Marcia.

Piano.

ff

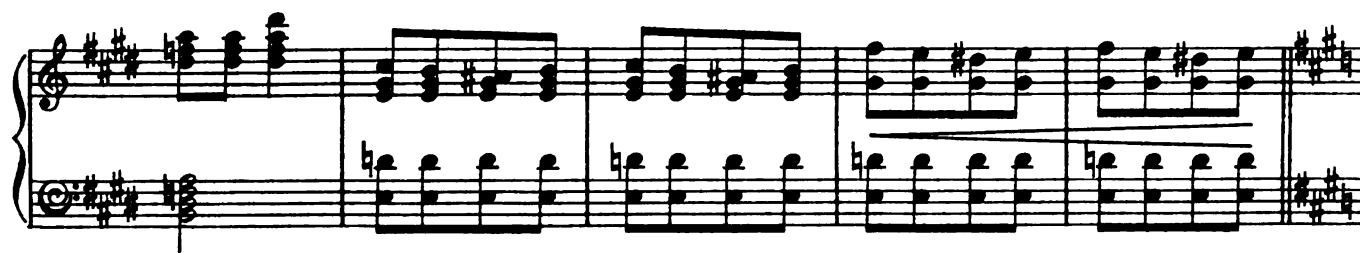
8

8

loco

staccato. con forza.

8



The third system marks the beginning of the vocal melody. The treble staff starts with a piano (*p*) dynamic. The lyrics "Ev - 'ry year there's some - bo - dy" are written below the notes. The melody is a simple, flowing line. The piano accompaniment in the bass staff continues with chords and eighth notes.

The fourth system continues the vocal melody. The lyrics "sets the world of fem - in - in - i - ty" are written below the notes. The melody is a simple, flowing line. The piano accompaniment in the bass staff continues with chords and eighth notes.

The fifth system continues the vocal melody. The lyrics "ter - ious - ly con - ni - ving, And art - ful - ly con - tri - ving To" are written below the notes. The melody is a simple, flowing line. The piano accompaniment in the bass staff continues with chords and eighth notes.

cir - cu - late in his vi - ci - ni - ty.

Ev - 'ry year there's some - bo - dy Who's

flat - tered, feast - ed, and fêt - ed; For

whom, with pret - ty looks, Sharp ma - tri - mo - nial hooks Are

man - i - fest - ly bait - - - ed.

f

p

He is the catch of the sea - - - son,

p leggiero.

Just for the sim - ple rea - - - son He's the

can - not un - der - stand. If 'tis a dream, 'tis all too sweet; Oh,

Aunt - ie, am I go - ing to meet My Prince of Fair - y - land?

LADY CATERHAM. (*Spoken.*) Not the least doubt of it, my dear. Now, if you're ready.

(Bells.)

CLOTILDE. (*Spoken.*) O elle est charmante!
Tout à fait charmante!

LADY CATERHAM. Angela, you're a dream!
ANGELA. Don't wake me, Auntie!

ppp

OMNES. Hark! ANGELA. Bells!
LADY CATERHAM. Your wedding bells.

Marcato. Pesante.

OMNES. Cinder - el - la, Cinder -
Cinder - el - la, Cinder -

Marcato. Pesante.
ff

- el - la, Belle of the Ball. Cin - der -
- el - la, Belle of the Ball. Cin - der -

- el - la, Cinder - el - la, Fair - est of all.
- el - la, Cinder - el - la, Fair - est of all.

Valse maestoso. Martellato.

Valse maestoso. Martellato.

OMNES.— To the Ball! To the Ball!

rit. *a tempo*

Go, Cin - der - el - la, May fai - ry hands guide you! Good for - tune be .

Go, Cin - der - el - la, May fai - ry hands guide you! Good for - tune be .

rit. *a tempo*

rall.

- tide you to - night

Fai - ries will ev - er be

- tide you to - night

Fai - ries will ev - er be

rall. *rit.*

Walk - ing be - side you To share in your new de - light.

Walk - ing be - side you To share in your new de - light.

a tempo

Presto.

No 11.

OPENING CHORUS ACT II.

"THE CATCH OF THE SEASON."

Music by
HERBERT E. HAINES and EVELYN BAKER.

Tempo di Marcia.

Piano.

ff

8-

*loco**staccato. con forza.*



cir - cu - late in his vi - ci - ni - ty.

The first system of the musical score is in A major (two sharps). The vocal line consists of a single melodic line. The piano accompaniment is written for a grand piano, with the right hand playing chords and single notes, and the left hand playing a steady bass line. The lyrics are 'cir - cu - late in his vi - ci - ni - ty.'

Ev - 'ry year there's some - bo - dy Who's

The second system continues the musical score. The vocal line and piano accompaniment follow the same pattern as the first system. The lyrics are 'Ev - 'ry year there's some - bo - dy Who's'.

flat - tered, feast - ed, and fê - ed; For

The third system continues the musical score. The vocal line and piano accompaniment follow the same pattern. The lyrics are 'flat - tered, feast - ed, and fê - ed; For'.

whom, with pret - ty looks, Sharp ma - tri - mo - nial hooks Are

The fourth system concludes the musical score. The vocal line and piano accompaniment follow the same pattern. The lyrics are 'whom, with pret - ty looks, Sharp ma - tri - mo - nial hooks Are'.

man - i - fest - ly bait - - - ed.

ff

p

He is the catch of the sea - - - son,

p leggiero.

p

Just for the sim - ple rea - - - son He's the

fish all want to take, For his wealth and ti - tle make Him the

This system contains the first four measures of the song. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'fish all want to take, For his wealth and ti - tle make Him the'.

catch of the Lon - don sea - - son. The

This system contains measures 5 through 8. The vocal line continues with the lyrics: 'catch of the Lon - don sea - - son. The'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

re - cog - nised, Em - pha - sised Li - on - ised, I - dol - ised

This system contains measures 9 through 12. The vocal line continues with the lyrics: 're - cog - nised, Em - pha - sised Li - on - ised, I - dol - ised'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Catch of the Lon - don sea - - son!

This system contains measures 13 through 16, ending with a double bar line. The vocal line concludes with the lyrics: 'Catch of the Lon - don sea - - son!'. The piano accompaniment ends with a final chord in the right hand and a descending line in the left hand.

CHORUS.

He is the catch of the sea - - son,

Just for the sim - ple rea - - son He's the

fish all want to take, For his wealth and ti - tle make Him the

catch of the Lon - don sea - - son - The

re - cog - nised, Em - pha - sised, Li - on - ised, I - dol - ised

Catch of the Lon - don sea - - son! - son!

1. 2.

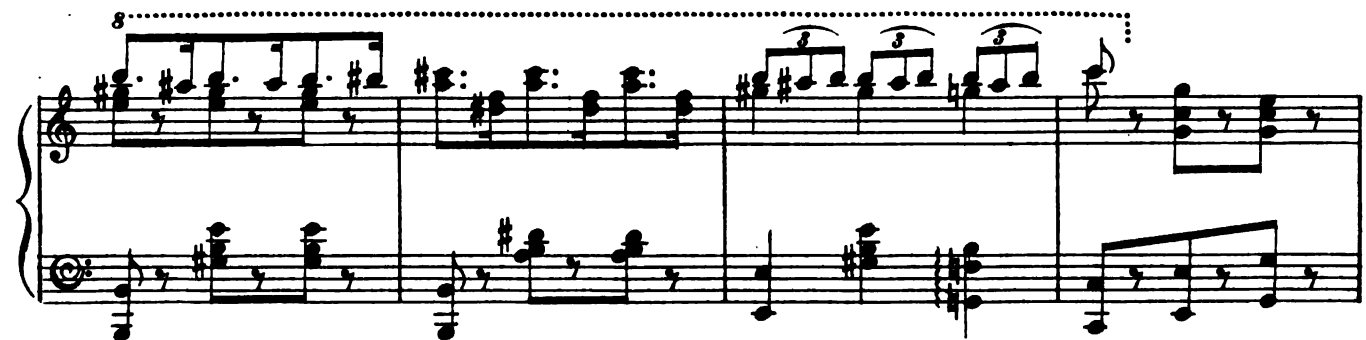
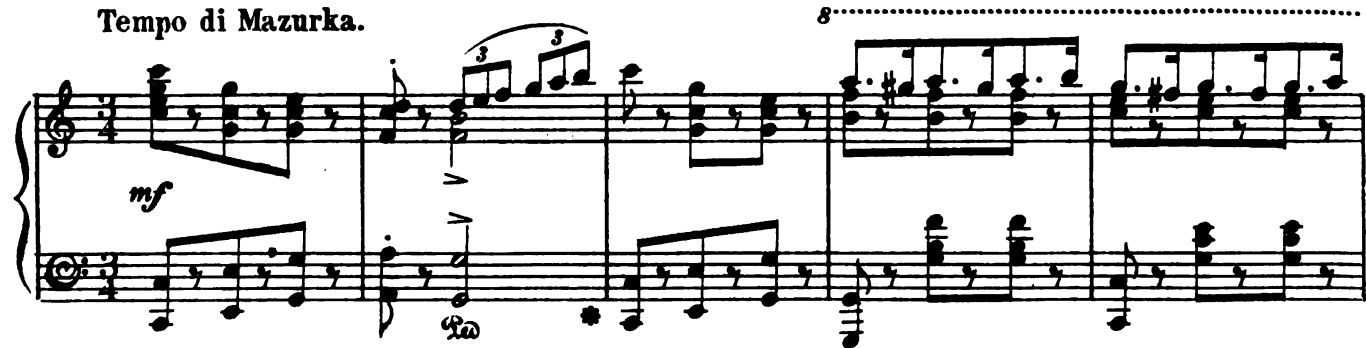
Moderato.

f *p*

f *p*



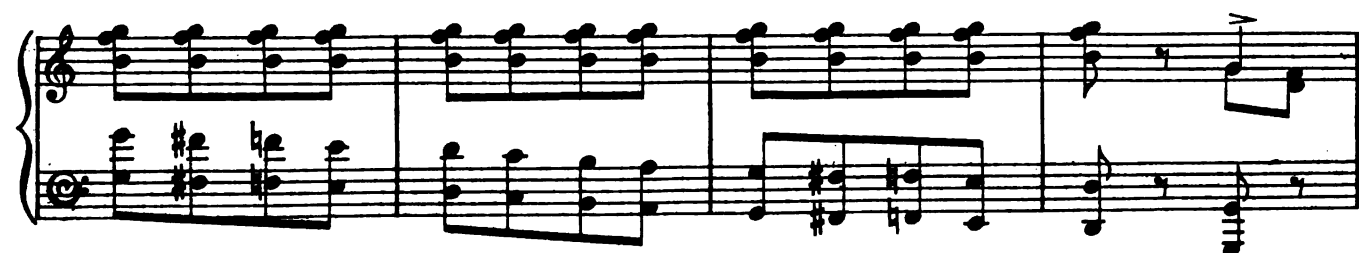
DANCE.
Tempo di Mazurka.

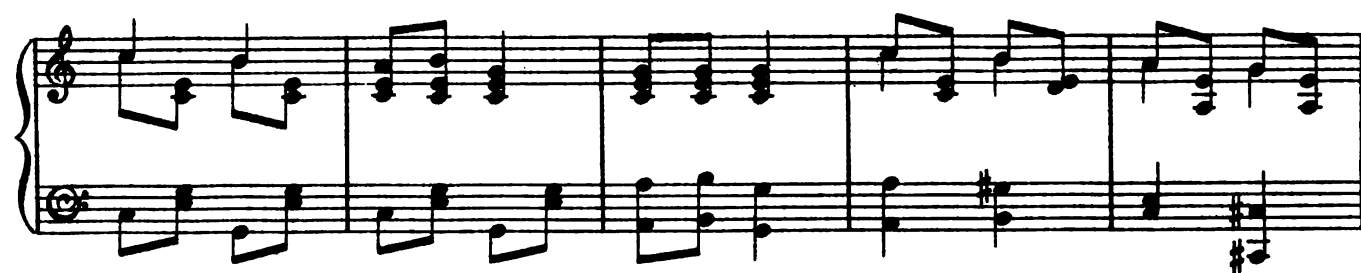


The musical score is written for piano and consists of five systems of staves. Each system typically has a grand staff (treble and bass clef) and a single bass clef staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). There are also trills and slurs indicated. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The third system has a treble clef and a bass clef. The fourth system has a treble clef and a bass clef. The fifth system has a treble clef and a bass clef. The notation is in a single key signature and a single time signature.



GALOP.
Presto.





No 12.

SONG. (Sylvia.)

"SYLVIA, THE GIBSON GIRL"

Words by
FRANK COMPTON.

Music by
HUGH RUMBOLD.

Allegro moderato.

Sylvia.

Piano.

The musical score is written for voice and piano. It begins with a vocal line for Sylvia and a piano accompaniment. The tempo is marked 'Allegro moderato.' The piano part starts with a treble and bass clef, a key signature of one flat (B-flat), and a common time signature. The first system shows the piano accompaniment with dynamics *mf* and *dim.*. The second system includes the vocal line with three verses of lyrics. The piano accompaniment continues with dynamics *leggiere* and *mp*. The third system continues the piano accompaniment with a *f* dynamic. The score concludes with a final piano accompaniment line.

1. In New York there
2. She has cap - tured
3. The craze has now be -

leggiere *mp* *f*

lives a girl Called Syl - vi - a.
all New York, Has Syl - vi - a.
- come so great For Syl - vi - a,

Sets the ci - ty in a whirl, Does Syl - vi - a.
 Peo - ple there of no - thing talk But Syl - vi - a.
 Ev - 'ry oth - er thing must wait For Syl - vi - a.

mp

She's a walk that's all her own,
 Her walk is now the fash - ion quite; They
 "What's the best thing?" peo - ple say,

Ne - ver tired of it they've grown, And now up - on the
 prac - tise it by day and night, Un - til they get it
 "We can go and see to - day?" "Why, (bus)

stage it's shown By— Syl - vi - a.
 quite all right, Like— Syl - vi - a.
 "Why, Syl - vi - a."

rit.

CHORUS.

Syl - via is the Gib - son girl Who goes out walk - ing, walk - ing ev - 'ry day;

mp

All the peo - ple come to see her Walk - ing slow - ly down Broad - way;

As she comes stroll - ing down She sets their hearts all in a whirl;

She's the cu - test lit - tle pearl - Syl - vi - a, the Gib - son girl.

D.C.

sit on a nice green chair, for which One penny must be paid; And
dress from Jay's is jostled by The costume ready-made; My

watch the great ones and the rich, And those who try to pose as "sich," In the
Lady elbows Nelly Bly, And holds her nose up just as high, In the

REFRAIN.

Church Parade. The Church Parade.
Church Parade. In the Church Parade. In the Church Parade.

- ade ————— Beats ev' - ry - thing! ————— The Church Par -

- ade, When in full swing, Is a

thing to see, and won - der at, For, oh, the wealth dis - played Of the

mil - lin - e - ry art, And cos - tumes smart, In the Church Par -

tell how the years, and the lov - ers, have sped, Since the
cer - tain that fam - ous one day he would be By the
week down at Mon - te knock'd that on the head, And lost
on till he van - ish'd, and now, for my part, I be -

first of them gave me a charm. _____ It is
way his own trum - pet he blew. _____ This
An - gus Mac - phair - son to me. _____ And this
- lieve there's more sense in a rope. _____ Then this

here, and a gen - er - ous lo - ver was he, For his
shil - ling's the real and o - rig - in - al one With which
mon - key re - minds me of one I a - dored - Ah, the
queer lit - tle dol - ly I bought for a kiss, From a -

heart, like his waist - coat, was big; He was
 crus - ty Lord Fid - dle - de - Dee Cut
 heav'n in Park Lane that we planned! To my
 - noth - er I liked, till I found He had

fond - er in - deed of his din - ner than me, And he
 off his light - heart - ed and rack - et - ty son, Who at
 arms once a - gain he may yet be re - stored Now the
 sev - er - al dol - lies much big - ger than this, And who

gave me this lit - tle gold pig. He
 part - ing be - stowed it on me. He
 Chi - nese have gone to the Rand. He
 cost a lot more, I'll be bound. He

1st time *p* 2nd *ff*

gave me this charm for my chain, _____ And I ne - ver shall
 gave me this charm for my chain, _____ And but once have I
 gave me this charm for my chain, _____ And I'm sure I could
 gave me this charm for my chain, _____ And our part - ing was

see him a - gain; _____ He sleeps by the wa - ters of
 seen him a - gain; _____ When of course I'd to cut him, a -
 love him a - gain, _____ For he had those de - light - ful ex -
 ex - quis - ite pain; _____ When I took him to task and his

Ma - ri - en - bad, And his mem - o - ry lives in the din - ners we
 - las, and a - lack! Tho' I feel I was mean in not send - ing him
 - tra - va - gant ways Which can make a - ny wo - man put up with a
 per - fi - dy blamed, At the facts, which were bare, he was no more a -

had, And this lit - tle gold pig on my chain. _____ He
 back His poor shil - ling that hangs on my chain. _____ He
 face Like the monkey's that hangs on my chain. _____ He
 - shamed Than the dol - ly that hangs on my chain. _____ He

1. *ff* 2.

ff D.C.

No 15.

CHORUS.

"HAIL! MISS O'HALLORAN."

Music by
EVELYN BAKER.*Allegro con spirito.*

Chorus.

Piano.

The musical score is written for a Chorus and Piano. The Chorus part is in a single staff with a treble clef and a key signature of one flat (B-flat). The Piano part is in a grand staff with treble and bass clefs and the same key signature. The tempo is marked "Allegro con spirito." The score is divided into three systems. The first system shows the initial instrumental introduction for both parts. The second system begins with the vocal entry: "Hail! Miss O' Hal-lo-ran, Belle of Coun-ty Clare!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The third system continues the vocal line with "Whom she may be" and the piano accompaniment.

We are not a - ware, Not a - ware. But we'll

pay to land and par - entage The cour - te - sy that's due, So it's Hail! Mol - ly O'

Hal - lo - ran, The top o' the mor - nin' to you.

Hail! Miss O' Hal-lo-ran, Belle of Coun-ty Clare!

Whom she may be we are not a ware, We pay to land and

par-en-tage The courte-sy that is due, So it's Hail! Mol-ly O' Hal-lo-ran, The

1st time *p* 2nd *ff*

gave me this charm for my chain, And I ne-ver shall
gave me this charm for my chain, And but once have I
gave me this charm for my chain, And I'm sure I could
gave me this charm for my chain, And our part-ing was

see him a - gain; He sleeps by the wa-ters of
seen him a - gain; When of course I'd to cut him, a -
love him a - gain, For he had those de - light-ful ex -
ex - quis - ite pain; When I took him to task and his

Ma - ri - en - bad, And his mem - o - ry lives in the din - ners we
- las, and a - lack! Tho' I feel I was mean in not send - ing him
- tra - va - gant ways Which can make a - ny wo - man put up with a
per - fi - dy blamed, At the facts, which were bare, he was no more a -

had, And this lit - tle gold pig on my chain. He
back His poor shil - ling that hangs on my chain. He
face Like the monkey's that hangs on my chain. He
- shamed Than the dol - ly that hangs on my chain. He

No 15.

CHORUS.

"HAIL! MISS O'HALLORAN."

Music by
EVELYN BAKER.*Allegro con spirito.*

Chorus.

Piano.

The musical score is written for a chorus and piano accompaniment. It begins with a key signature of one flat (B-flat) and a 6/8 time signature. The tempo is marked "Allegro con spirito." The chorus part is indicated by a bracket and the word "Chorus." The piano part is indicated by a bracket and the word "Piano." The lyrics are: "Hail! Miss O' Hal-lo-ran, Belle of Coun-ty Clare! Whom she may be". The score consists of three systems of music. The first system shows the beginning of the chorus with a piano introduction. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios.

We are not a - ware, Not a - ware. But we'll

pay to land and par - entage The cour - te - sy that's due, So it's Hail! Mol. ly O'

Hal-lo-ran, The top o' the mor-nin' to you.

Hail! Miss O' Hal-lo-ran, Belle of Coun-ty Clare!

Whom she may be we are not a ware, We pay to land and

par-en-tage The courte-sy that is due, So it's Hail! Mol-ly O' Hal-lo-ran, The

top o' the mor-nin' to you, The top o' the

mor-nin' to you.

The score is written for voice and piano. It consists of five systems of music. The first system contains the lyrics 'top o' the mor-nin' to you, The top o' the'. The second system contains the lyrics 'mor-nin' to you.'. The third system is empty. The fourth system is empty. The fifth system is empty. The piano part features a variety of chords and melodic lines, including a prominent bass line in the first system and a more active melody in the second system. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

No 16.

SONG. (Angela.)

"MOLLY O'HALLORAN."

Music by
EVELYN BAKER.

Allegretto.

Angela.

Piano.

I'm a shlip of a girl from the
And the blar - ney ye get in the

Coun - ty of Clare, An' it's both - ered I am by the bhoys o - ver there, For they
Coun - ty of Clare! All the bhoys the world o - ver are rogues, I'm a - ware, But they

tell me its sun-beams that hide in my hair, An' the blue of the skies In my
have of phil-an-der-in' speech, o-ver there, Such an il-li-gant flow-Don't I

eyes.
know! But I
Faith! 'tis

ask them, och-one! if they ev-er have seen In the cor-ner of one a sus-
lit-tle from me but a smile they re-ceive; And I ask if in-dade an' in-

-pi-cion of green; An' they say that I am, for a lit-tle col-leen, Just a
-dade they be-lieve That a girl goes a-bout wid her heart on her sleeve, Pinn'd up-

bit o-ver wise For my size. _____
on it for show, Like a bow. _____

rall.

rall.

"Och! Mol - ly O' Hal - lo - ran, fie!" They cry -
"Och! Mol - ly O' Hal - lo - ran, why?" They sigh -

rall.

a tempo

"Mol - ly O' Hal - lo - ran, fie! Shure, it's noth - in' to tell Ye that
"Mol - ly O' Hal - lo - ran, why, If ye meant to say No, Did ye

a tempo

rall.

ducks off a well Ye could draw, were you moinded to try, Wid your eye - Och!
look at us so, With a glance that was tin - der and shy In your eye? Och!

rall.

CHORUS.

Mol - ly O' Hal - lo - ran, fie!" "Och! Mol - ly O' Hal - lo - ran,
Mol - ly O' Hal - lo - ran, why?" "Och! Mol - ly O' Hal - lo - ran,

fie!" They cry— "Mol - ly O' Hal - lo - ran, fie! Shure, it's
why?" They sigh— "Mol - ly O' Hal - lo - ran, why, If ye

noth - in' to tell Ye that ducks off a well Ye could draw, were ye moind - ed to
meant to say No, Did ye look at us so, With a glance that was tin - der and

try, Och! Mol - ly O' Hal - lo - ran, fie!"
shy— Och! Mol - ly O' Hal - lo - ran, why?"

DANCE.
Vivace.



This musical score is arranged in five systems, each containing a vocal line and a piano accompaniment. The vocal line is written in a soprano or alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The first system includes the vocal line with the lyrics "Ah" and the piano accompaniment. The second system continues the vocal line with the lyrics "Ah" and the piano accompaniment. The third system continues the vocal line with the lyrics "Ah" and the piano accompaniment. The fourth system continues the vocal line with the lyrics "Ah" and the piano accompaniment. The fifth system continues the vocal line with the lyrics "Ah" and the piano accompaniment.

This musical score is arranged in five systems, each containing a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line includes the lyrics "Ah" in several measures. The piano accompaniment features various musical notations, including dynamics such as *ff* (fortissimo) and *accel.* (accelerando). The score concludes with a double bar line and a final chord in the piano part.

No 17.

SONG. (St. Jermyns.)

"A QUAIN OLD BIRD."

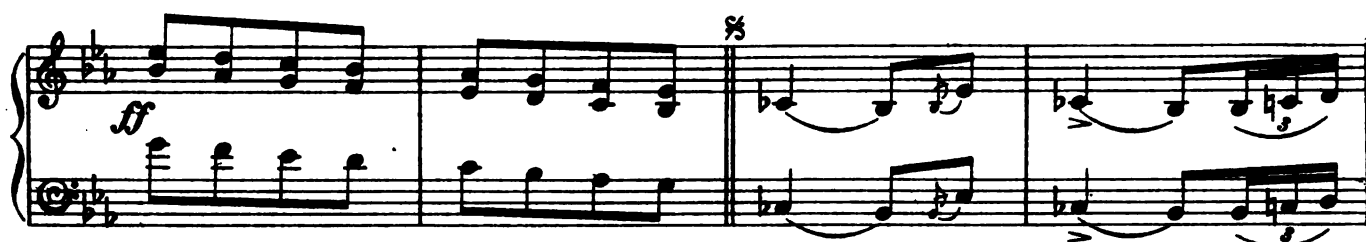
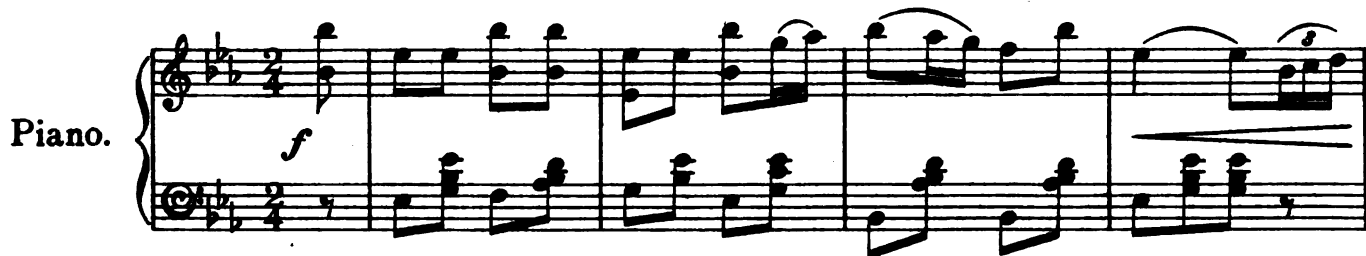
Words by

EDWARD MADDEN & CHAS. H. TAYLOR.

Music by

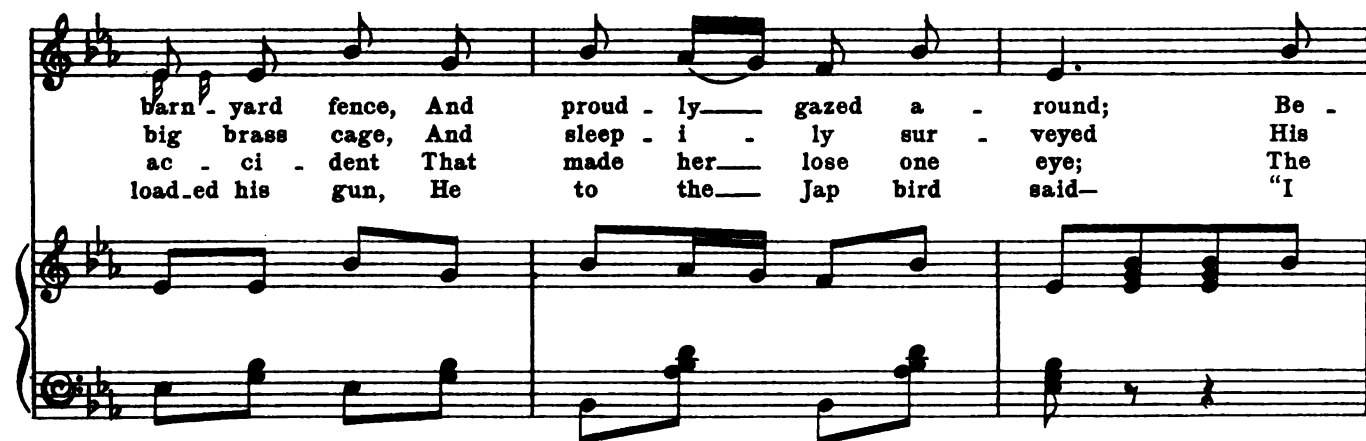
THEODORE MORSE.

Piano.



When ready.

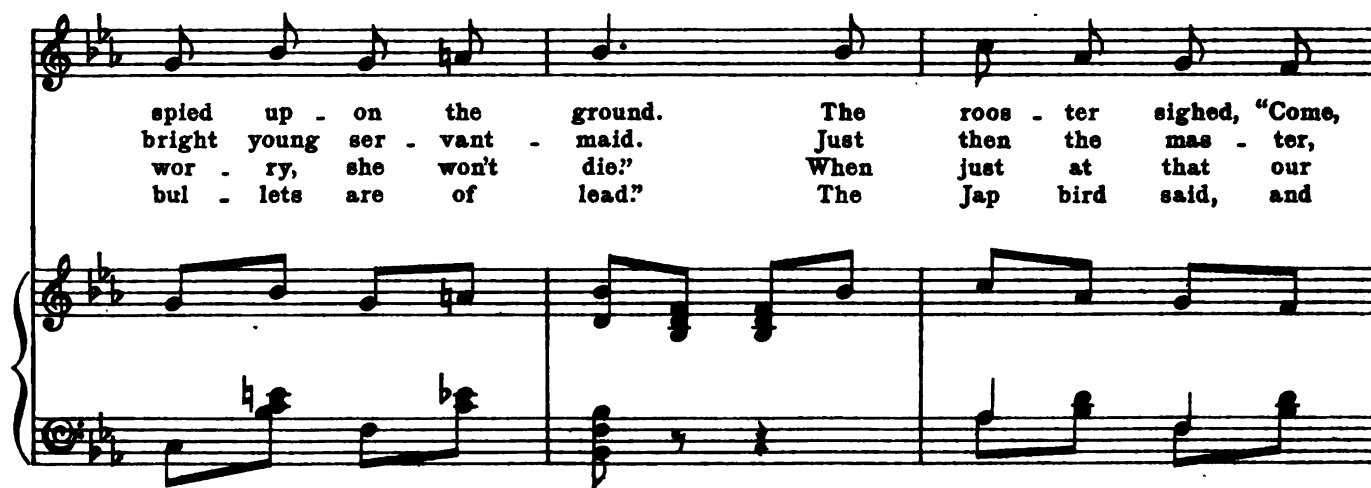
1. A roos - ter sat on a
 2. A par - rot sat in a
 3. Now grand - ma had an
 4. When Ku - ro - pat - kin

*ad lib.**p
colla voce*

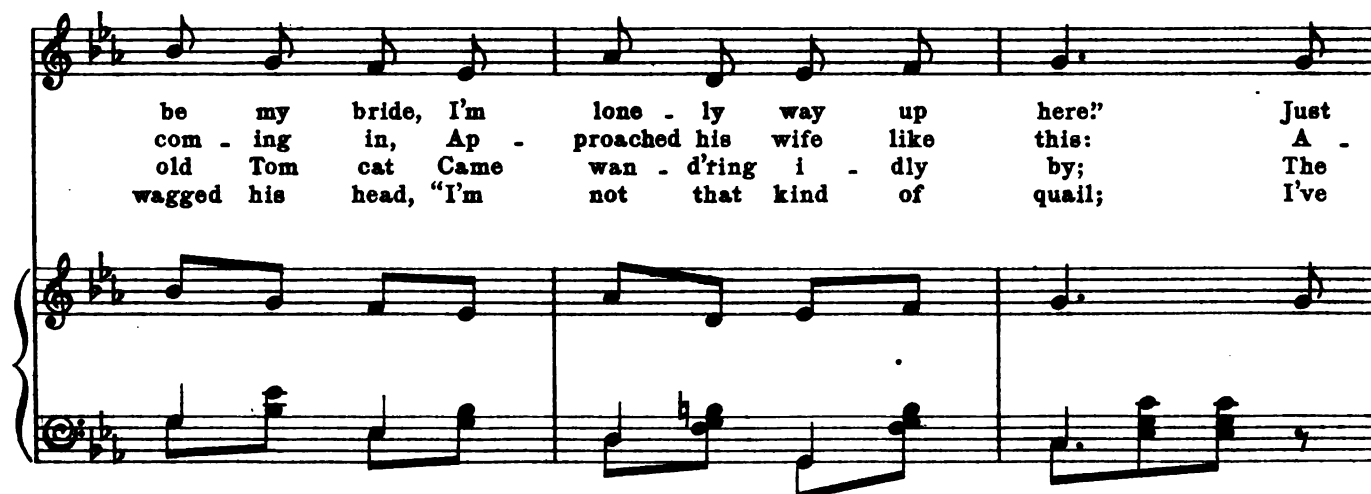
barn - yard fence, And proud - ly — gazed a - round; Be -
 big brass cage, And sleep - i - ly sur - veyed His
 ac - ci - dent That made her — lose one eye; The
 load - ed his gun, He to the — Jap bird said — "I



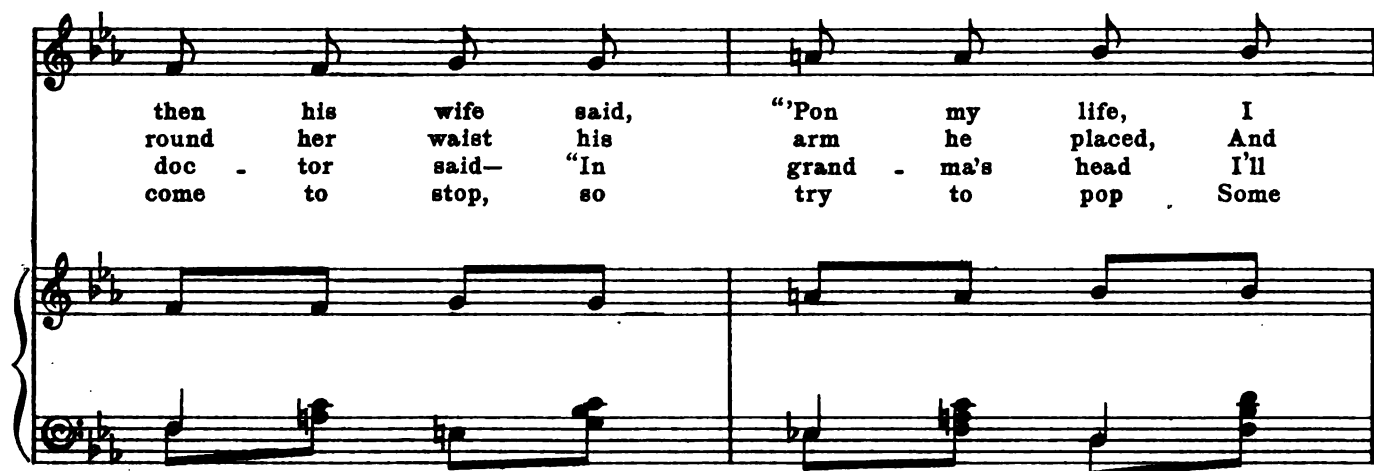
- neath him there a hen so fair, He
mis - tress, who was talk - ing to The
doc - tor came, said - "What a shame! Don't
can't think why you do not fly, My



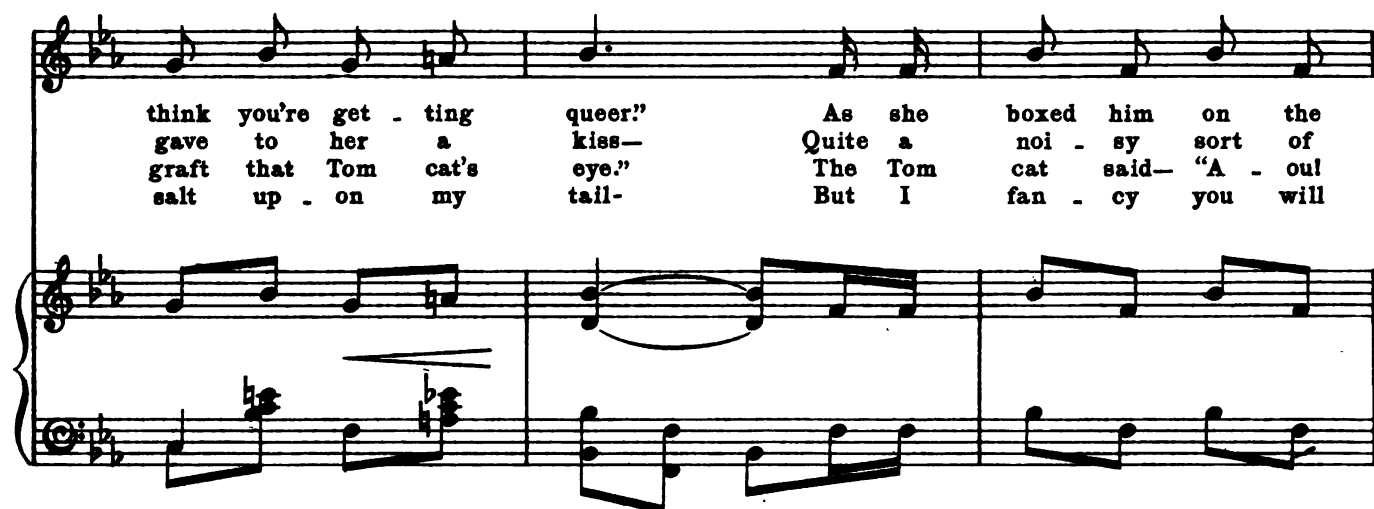
spied up - on the ground. The roos - ter sighed, "Come,
bright young ser - vant - maid. Just then the mas - ter,
wor - ry, she won't die." When just at that our
bul - lets are of lead." The Jap bird said, and



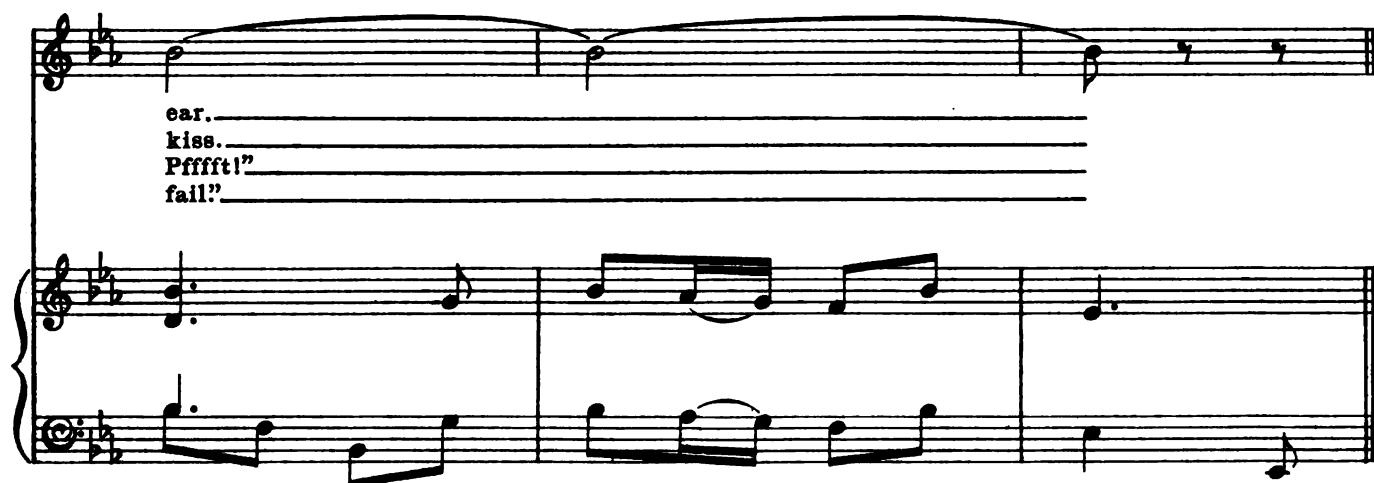
be my bride, I'm lone - ly way up here?" Just
com - ing in, Ap - proached his wife like A -
old Tom cat Came wan - d'ring i - dly by; The
wagged his head, "I'm not that kind of quail; I've



then his wife said, "Pon my life, I
round her waist said, his arm he placed, And
doc - tor said - "In grand - ma's head I'll
come to stop, so try to pop Some



think you're get - ting queer?" As she boxed him on the
gave to her a kiss - Quite a noi - sy sort of
graft that Tom cat's eye." The Tom cat said - "A - oul
salt up - on my tail- But I fan - cy you will



ear.
kiss.
Pffft!"
fail?"

CHORUS. 1st time *p*, 2nd *f*

"You real - ly are a quaint old bird, _____ Such
 And then that ve - ry quaint old bird _____ Came
 Now Grand - ma's such a quaint old bird; _____ The
 Now was - n't he a quaint old bird? _____ He

non - sense I have ne - ver heard; _____ Your mind's get - ting
 out with this re - mark ab - surd - _____ "Get huff with your
 things she does are most ab - surd. _____ She prowls round for
 sat up there, and ne - ver stirred. _____ Cool as ho - key

jer - ky, That chic - ken's a tur - key- Go on with you, you
 kiss - es, Or I'll tell the miss - is," Now was - n't he a
 miles now, And hunts on the tiles now- She real - ly is a
 po - key Is Mis - ter Ku - ro - ki, And is - n't he a

1. bad old bird!" "You bird!"
 quaint old bird? And bird?
 quaint old bird. Now bird.
 quaint old bird! Now bird!

2. %
 %
 %
 %

No 18.

DUET. (Angela and St. Jermyns.)

"SUPPOSE"

Music by
HERBERT E. HAINES.

Moderato.

St. Jermyns

Piano.

ff scherzando

ST. JERMYNS.

If some - one came who was wait - ing for a chance To be -
If some - one took those three lit - tle words for "Yes," And the

p

come the ve - ry best of friends, _____ And
mean - ing of them un - der - stood; _____ And he

want - ed for en - cour - age - ment a sym - pa - the - tic glance, Would you
ask'd you to be truth - ful, and to own up and con - fess, Would you

ANGELA.

give it? That all de - pends. — Some - one would have to be
do it? I think I would. — Some - one would have then to

ve - ry, ve - ry kind, And of course it's all a case of sup - po -
promise to be true I should make of that the ve - ry first con -

ST. JERMYNS. ANGELA.

si - tion - di - tion. We'll call it so. Well, then, I think, per -
Sup - pose he did? I'd take his word, and

ST. JER.

- haps I shoud-n't mind A — glance of some-thing more than re - cog - ni - tion. Sup -
see he kept it too, 'Twould be with me no case of sup - po - si - tion. Sup -

- pose he lov'd you more than all in life, And dared to tell you
- pose he took you in his arms like this, And would not let you

so. — Sup - pose he ask'd you to be his lit - tle wife, Would you
go, — Sup - pose he ask'd you for just one lit - tle kiss, Would you

ANGELA.

do it? I don't know.
give it? I don't know.

ff D.C.

No 19.

SONG. (Miss Snyder Caw.)

"BUTTERFLY."

Music by
ERNEST BUCALOSSI.

Andante.

Miss Snyder Caw.

1. Drow - si - ly, drown'd in a

Piano.

pp

gold - en haze,

Lie the gar - den

ways.———

cresc.

Drow - si - ly drooping, the ro - ses swoon,

In the heat — of

cresc.

dim.

June; ——— And a but-ter-fly ho-vers from flow'r to flow'r ———

dim.

— On paint - ed wing; ——— Beau - ty her dow'r, Her

cresc.

life but an hour, O dain - ty thing!

rall.

Valse.
Not too quick.

But - ter - fly, But - ter - fly, Come to my net. Flut - ter nigh,

p

flut - ter nigh, Bright lit - tle pet. Come, and I'll build you a

beau - ti - ful bow'r; You'll be my but - ter - fly, I'll be a

flow'r. Come, and my kiss - es shall ne - ver grow cold— But the

dust on your wings must be gold, Lit - tle But - ter - fly.

rall. *dolce.*

Andante.

rall. *pp*

Ev - e - ry time you es - cape my net, And you fly a - way; —

cresc. But - ter - fly bright, I shall have you yet, If I try all

cresc.

day. — For I must have one lit - tle but - ter - fly —

dim.

To call my own! Can you go by, And

cresc.

leave me to sigh A - lone, a - - lone?

rall.

Valse.
Not too quick

But - ter - fly, But - ter - fly, Come to my net. Flut - ter nigh,

p

flut - ter nigh, Bright lit - tle pet. Come, and I'll build you a

beau - ti - ful bow'r; You'll be my but - ter - fly, I'll be a

flow'r. Come, and my kiss - es shall ne - ver grow cold— But the

dust on your wings must be gold, Lit - tle But - ter - fly.

dolce

rall.

CHORUS.

But - ter - fly, But - ter - fly, Come to my net. Flut - ter nigh, flut - ter nigh,

Bright lit - tle pet. Come, and I'll build you a beau - ti - ful

bow'r; You'll be my but - ter - fly, I'll be a flow'r.

SOLO.
Come, and my kiss - es shall ne - ver grow cold— But the dust on your

rall.

CHO.
wings must be gold, Lit - tle But - ter - fly.

rit. al fine.

FINALE SCENE I, SCENE II and FINALE
ACT II.Music by
HERBERT E. HAINES.

Maestoso.

Piano.

fff

The musical score is written for a single piano instrument. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Maestoso.' and the dynamics are 'Piano.' and 'fff'. The score consists of five systems of music. The first system is marked 'Maestoso.' and 'Piano.' with a fortissimo (fff) dynamic. The music features a series of chords and arpeggiated figures in the right hand, and a more active bass line in the left hand. The subsequent systems continue this theme with various rhythmic patterns and chord progressions. The score is written for a single piano instrument.

Tempo di Valse.

8.....

calmato

cantabile con espressione

ff con fuoco Valse brillante

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is G major (one sharp, F#). The time signature is 2/4. The notation includes various musical symbols such as notes, rests, slurs, and accents. The first system shows a series of chords and single notes with accents. The second system continues with similar patterns, including some trills. The third system introduces a more complex melodic line in the treble staff with slurs and a key change to A major (two sharps, F# and C#). The fourth system features a trill in the treble staff and a key change to B major (three sharps, F#, C#, and G#). The fifth system continues in B major with a trill and a key change to D major (two sharps, F# and C#). The sixth system concludes in D major with a trill and a key change to E major (three sharps, F#, C#, and G#).

The musical score is written for piano and consists of six systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'ff' and 'MINOR.'

The first system shows a melodic line in the right hand with eighth and sixteenth notes, and a bass line with chords and single notes. The second system continues the melodic development with slurs and ties. The third system features a change in the bass line with dotted rhythms. The fourth system is marked 'MINOR.' and 'ff', indicating a change in mood and dynamics, with a more complex harmonic texture. The fifth system continues the minor key passage with sustained chords. The sixth system concludes the piece with a final melodic flourish in the right hand and a sustained bass line.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' and 'f'. The piece concludes with a double bar line and repeat dots.

ff

rit.

Grandioso.

ff (Organ on stage.)

rall.

Finale Act II.

Tempo di Marcia.

Trumpets.

ff

The Church Par - ade

Beats ev - 'ry - thing! The Church Par - ade, When in full

swing, Is a thing to see, and wonder at, For, oh, the wealth dis -

played Of the mil.lin.e.ry art, And the costumes smart, In the Church Par -

- adel

fff (Curtain.)

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| SONG—"Cigarette" | ... | ... | ... | ... | ... | ... | Miss HILDA JACOBSEN |
| SONG—"Gertie on the Go, Go" | ... | ... | ... | ... | ... | ... | Miss OLIVE MORRELL |
| SONG—"Sylvia, the Gibson Girl" | ... | ... | ... | ... | ... | ... | Miss CAMILLE CLIFFORD |
| SONG—"My Singing Bird" | ... | ... | ... | ... | ... | ... | Miss BARBARA DEANE |
| SONG—"The Gondolier" | ... | ... | ... | ... | ... | ... | Mr. FRANK WILSON |
| SONG—"If I were King of Babylon" | ... | ... | ... | ... | ... | ... | Master A. VALCHERA |
| SONG—"I'll be a good little girl" | ... | ... | ... | ... | ... | ... | Miss ZENA DARE |
| SONG—"A quaint old bird" | ... | ... | ... | ... | ... | ... | Mr. SEYMOUR HICKS |
| SONG—"Run, run, you little ones" | ... | ... | ... | ... | ... | ... | Miss LOUIE POUNDS |
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